



Cleveland Art



March 2008

The Cleveland Museum of Art Members Magazine

From the Director

And now for something really exciting: We're hanging art on the walls right now

Dear Members,

To many of you it must seem like an eternity since the last of the galleries in which our permanent collection had been on view were closed for renovation back in the spring of 2005. We have missed them, and we know that you have as well. For this reason—and because the goal of enhancing the presentation of our collection is at the very heart of our renovation and expansion project—I am delighted to report that we have begun to reinstall the collections on the main floor of the 1916 building.

As I write this letter to you, the Armor Court is approaching completion, as are our galleries of European baroque art and

Dutch painting. By the end of June, the entire upper floor of the original museum will be ready for a grand reopening. Simultaneously, the construction of our new east wing, the first of three designed by Rafael Viñoly, will have been completed so that visitors will be able to enter the 1916 building through this new space and begin to see what lies in store for them during the next several years.

The May/June issue of *Cleveland Art* will be dedicated to the reinstallation of the main floor

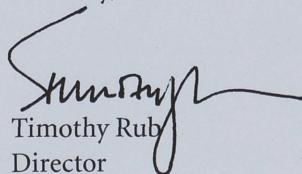
After years of testing installation schemes with computers and manipulating scale models, the museum finally begins to hang real paintings on real walls. One of the first was the Reinberger gallery, seen here in mid January.



of the 1916 building, providing a comprehensive overview of all that we have accomplished and many interesting stories about all of the work that has gone into this project. Here's a preview: Many of the works that you know and love will return, but you'll find them in different places, in new contexts that will enhance their meaning and introduce our superb holdings of European and American art to a new generation of museum-goers. You will also see how we restored some spaces which had been altered almost beyond recognition over the years and changed others to bring them up to date and equip them to suit the needs of the museum in the 21st century.

We hope you are excited as we are about these changes and we look forward to sharing them with you in June. In the meantime, please join us this spring for the presentation of *Arms and Armor from Imperial Austria*. It's a great exhibition and one that is absolutely not to be missed.

Sincerely,


Timothy Rub
Director

What's Happening

● Gallery Talks for *Arms and Armor from Imperial Austria*

Tuesday through Sunday, 1:30, beginning March 4 and continuing until May 25. Several dates excluded, see web site or call 216-421-7340 for more information. Free. Meet at the information desk. Exhibition ticket required.

● Armor Lecture

Wednesday, March 12, 6:30. *The Armory in Graz: Its Historical Meaning and Treasures*, Dr. Leopold Toifl, curator, Landesmuseum Joanneum, Graz, Austria.

● Parking Garage Open

The expanded garage is now open. \$5 for 15 minutes to 2.5 hours; \$1 per 30 minutes thereafter to \$10 max. \$5 after 5:00.

● Special Free Screening of *The Gates*

Wednesday, March 5, 7:00. The 26-year incubation of Christo and Jeanne-Claude's epic art installation *The Gates*—New York's Central Park bedecked in 23 miles of framed orange nylon during the winter of 2005—is chronicled in this fascinating documentary. Admission free, but ticket required. Screening courtesy of HBO.

● VIVA! & Gala Around Town

Subscriptions and tickets are on sale now. Concerts sell out, so order early! Visit clevelandart.org/viva for the most up-to-date info.

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Armor as Technology and Art

Armor attained extraordinary functional and aesthetic refinement by the late Renaissance—then its era was over

When most of us consider arms and armor, we probably conjure certain mental images: medieval knights, adventures in foreign lands, crusades, the Battle of Agincourt in 1415, the romance of tournaments, and courtesy toward women. Such images have a profound place in Western culture. *Arms and Armor from Imperial Austria*, however, focuses not on this earlier era of European armor and weapons, but on the last flowering of armor and chivalry in the face of the growing role of firearms. But endings can be just as fascinating as beginnings, and the exhibition provides examples of armor and weapons from the 16th and 17th centuries, when armor reached technical perfection.

The first full suits of plate armor were developed in the Holy Roman Empire during the late Middle Ages, with production peaking in the 16th century. First, small plates were added over chain mail to cover the limbs, then larger ones to protect the torso, until by the 15th century the entire body was encased in steel. Around 1400, by the time King Henry V of England invaded France, metal chain mail was either completely covered with or replaced by plates of steel.

Regarded as garments in steel, armor generally followed prevailing male fashion in its design. Gothic armor of the 1400s, with its cusped and pointed forms, gradually yielded to the harmony of proportion typical for Renaissance taste.

Breastplates during the 1500s were formed of a hemisphere based on a horizontal waistline. At the beginning of the 1600s, practicality intruded and armor became heavy and clumsy in order to protect the wearer from increasingly lethal firearms.

As the weight of a complete suit of armor increased, soldiers began to discard the less important pieces to enhance mobility. The structure of armor gradually culminated in the simple combination of three-quarter-length armor with knee-long tassets—protecting the head, chest, and thighs. By the end of the 1600s, even Central Europe's traditional heavy cavalry was content to wear only a *cuirass* (for the torso) and a *zischägge*, a Hungarian type of open helmet with nose guard.

Making a suit of armor was a labor-intensive and strenuous process that required the skills of a number of craftsmen. The long process began with a billet, a small unfinished bar of iron or steel. Billets were made not by the armorer but rather in iron-producing centers; it is no coincidence that the major

EXHIBITION

February 24–June 1
*Arms and Armor from
Imperial Austria*

Armor for the Tilt (Plankengestech).
South Germany, Augsburg, 1570–80.
Steel and leather. Inv. 1903

This armor was developed for a specific form of the joust, a sporting combat of arms between two mounted contestants. The participants rode along a wall-like barrier known as a tilt with their left sides facing. In the tilt course (or *Plankengestech*, in German), the combatants could make only an oblique blow directed against their opponent's left side. Consequently, that side of a jousting armor was thicker and more strongly reinforced. This example clearly shows the asymmetry of jousting armor; it was built for the Italian style of joust, with a form-fitting grandguard to protect the left shoulder and chest and a screwed-on gardebras to protect the left arm. Armors for the German style of joust had a shield fixed to the arm instead of a gardebras.

All illustrated works are lent by the Styrian Museum Joanneum, Landeszeughaus, Graz, Austria.





Armor for a Youth. Austria, Innsbruck, c. 1540. Wolfgang Prenner the Younger (died 1556). Steel and leather. Inv. 1403

During the Renaissance, diminutive armor and weapons were fabricated for the sons of the nobility so that they could familiarize themselves with the equipment. With the later decline of the knight's role, the training of these youths became less necessary, and arms and armor for the young became primarily symbols of social status.

armor workshops in Austria and South Germany were situated near where the raw material was mined. The steelmaker then hammered the billets into plates for shipment to the armorer's workshop. The armorer would first cut the steel plates into the rough shapes needed to form a specific armor, using patterns much like those used by tailors in order to see the flat shapes of the various pieces before hammering. He would then begin to work the steel in its cold state by hammering it out until a basic shape was achieved. After the 13th century, the plates were subsequently heated and hammered over anvil-like metal formers or "dies" corresponding to the final shape desired. Large numbers of these formers were kept in the workshop to accommodate the many types, styles, and sizes of armor elements.

An important feature of plate armor was its shape. Instead of simply making the steel thicker (and impractically heavy), armorers fashioned individual plates at angles to ward off crossbow bolts or sword thrusts. The shaped plates graduated in thickness according to the vulnerability of different body parts. Thus, a breastplate was made thicker than a backplate, and the breastplate itself was made thicker at its center to protect vital areas such as the heart. With the advancing sophistication of firearms in the 16th century, "armor of proof" was developed. Simply put, armor of proof was guaranteed to resist contemporary firearms. The armorer fired a pistol from 20 paces at his finished pieces, and the resulting dent from the bullet was left in place as "proof" of the armor's soundness. The exhibition includes many examples.

Once the constituent plates had been forged, they were assembled on a trial basis to check the fit. Then the unassembled pieces would be passed to the next craftsman, the polisher (called a "millman" in England), after which the pieces were delivered to the finisher or perhaps to the master armorer for assembly. Each of the individual plates (sometimes as many as 200) had to be attached to one another in the correct order to ensure a perfect fit and ease of movement—either riveted plate to plate, using leather straps running along the inside of the plates, or using "sliding" rivets whereby rivets on one piece worked in a slot on the next.

Horse Armor. Austria, Innsbruck(?), 1505–10. Style of Konrad Seusenhofer (active 1500–1517); etched decoration in early style of Daniel Hopfer the Elder (1470–1536) of Augsburg. Etched steel and leather. Inv. 1401

This horse armor is etched with elaborate late medieval details. The Augsburg artist Daniel Hopfer, who very probably decorated this armor, was one of the first Germans to do etchings for printing on paper as well as on the steel surface of armor and blades.



Field Armor in the "Maximilian Style."
Austria, Innsbruck or Graz, c. 1520.
Steel and leather. Inv. 1219, 1221b,
1223, 1224, 1245

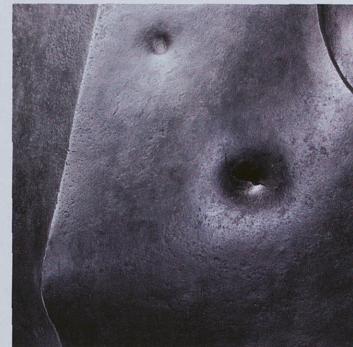
Rounded surfaces, frequently fluted decoration, gauntlets, and broad-toed sabatons characterize so-called Maximilian-style armor. Seven of the eight Maximilian suits of armor stored in the Landeszeughaus were recorded in an inventory list of 1557.



Armor decoration employed virtually all the techniques used in contemporary metalwork: etching, gilding, bluing, damascening, embossing, engraving, and even enameling. Such expressions of virtuosity on the part of the armorer and armor decorator (usually separate craftsmen) appealed to the individuality of the Renaissance princes who enjoyed the means to pay for this costly equipment. There evolved at this time a stock vocabulary of ornamental details and motifs, often abstruse, that came to be used for the decoration of arms and armor with ever-increasing extravagance. This ornamental vocabulary ultimately derived from or reflected other branches of Renaissance decorative arts, chiefly goldsmithwork, enameling, and ceramic decoration, but also, to a significant degree, print etching.

In the final step, various components—the helmet interior, breastplate, and tassets, for example—were fitted with padded linings or velvet pickadils, which made the suit more comfortable to wear and prevented the plates from scratching as they moved. The completed suit was inspected once again for fit and finish before the master armorer stamped his mark. At Nuremberg, the city's final examiners also stamped the city's half-eagle coat of arms on approved armor. The Landeszeughaus armory at Graz—the source of the objects in *Arms and Armor from Imperial Austria*—is known to have maintained an armor workshop, but much of its inventory was commissioned from local armorers or from the great workshops in Augsburg and Nuremberg.

The making of armor would survive into the middle of the 17th century before gradually losing its function in the encroaching modern world. The Hapsburg dynasty ruled much of continental Europe during one of the most dynamic phases in its history, and the arms and armor produced in imperial Austria beautifully express a turbulent and artistically rich era joining the late medieval world with the modern. ■



Bullet dents indicate tough armor.

FURTHER READING

Fliegel, Stephen N. *Arms and Armor: The Cleveland Museum of Art*. Rev. ed. Cleveland: Cleveland Museum of Art, 2008.

Krenn, Peter, and Walter J. Karcheski Jr. *Imperial Austria: Treasures of Art, Arms and Armor from the State of Styria*. Munich: Prestel, 1992.

The acquisition of the David Raymond collection of photographs adds a new dimension to CMA holdings



Anton Stankowski (German, 1906–1998). *Eye*, 1927. Gelatin silver print, montage; image 10.9 x 14.5 cm, mount 35.6 x 31.9 cm. John L. Severance Fund 2007.122

By employing multiple negatives, Stankowski fabricated a mysterious, dreamlike composition featuring the distortion of time, space, and scale.

In June 2007 a major acquisition of 168 photographs—135 individual prints, one book, and a portfolio—significantly strengthened the museum's holdings of European photography. These remarkable images, created primarily by European photographers from the 1920s through the 1940s, represent the height of the Surrealist photographic movement. The addition of works by such innovative photographers as George Hugnet, Dora Maar, and Roger Parry increases the breadth and depth of the museum's collection of Surrealist photography.

This rare trove was acquired from David Raymond, an avid art collector, independent filmmaker, and producer from New York. Originally an art dealer in San Francisco, Raymond became involved in fine art photography in 1992, and since then has cultivated a knowledgeable passion for Surrealist and Modernist photography. He describes himself as “always drawn to works of art that challenge the way that we see the world. Whether it was

dreamscapes, distortions, or skewed angles, I searched for works that gave me pause and revealed themselves to me over time.” In 2005 he was named one of the world’s top 100 private art collectors by *Art & Antiques*. Raymond’s collection was obtained through his agent, private photography dealer Charles Isaacs of New York.

Originally a European literary movement influenced by psychoanalytic thinking, Surrealism helped popularize Freudian notions about dreams, sex, the unconscious, and free association through such methods as automatic writing, which liberated one from conscious reason and convention. In the visual arts Surrealism emerged from symbolism and Dadaism, emphasizing a state of mind over a specific style. It provided a conceptual framework for photography to escape its role as the literal depicter of nature, to abandon Renaissance perspective, and to introduce chance and irrationality. Surrealists were attracted to photography; it could distort time, space, and scale so that images appeared to emerge from a dream.

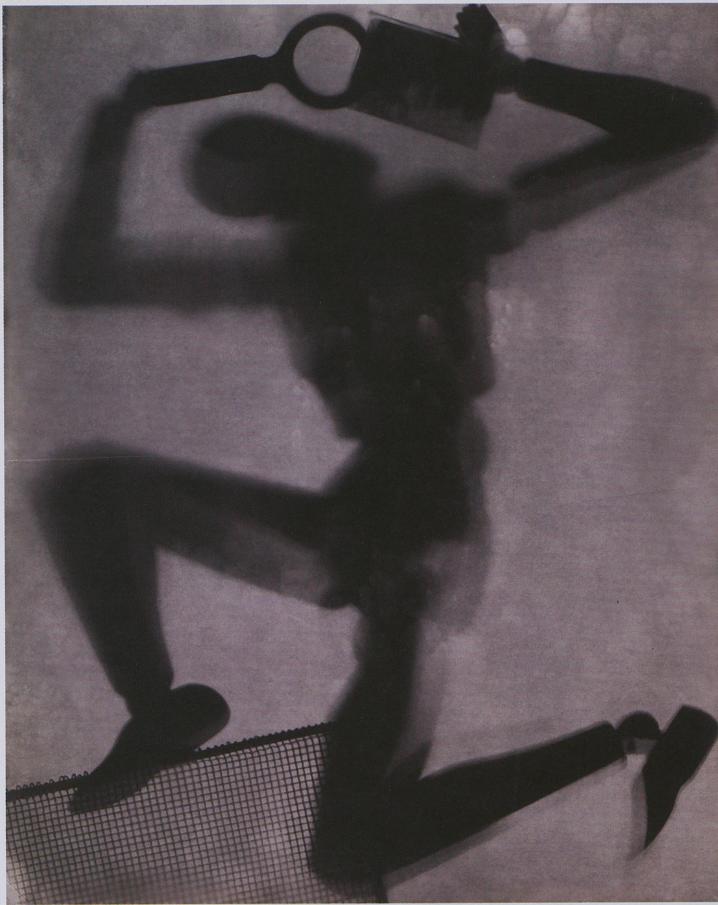
Photography was especially apt for expressing intuitive states of being and chance effects. Through the camera or darkroom manipulation, startling juxtapositions could quickly be made permanent. Photograms, solarization, collage, montage, and multiple exposures were just some of the photographic techniques put to innovative use. The range of visualization spanned radically manipulated, violent disintegrations of reality to highly realistic renderings that were often cropped and shown from unusual angles. For the Surrealists, photography confirmed that the world was not what it appeared to be, but could be viewed through conflicting approaches—one loyal to the facts and the other a construct of the mind.

Not long after the collection was accessioned, I undertook an extended research project aimed ultimately at exhibition and publication. In August 2007, the noted photography conserva-

George Hugnet (French, 1906–1974). *My Travels Brought Me Here*, 1930s. Gelatin silver print with photomechanical collage; image 20.3 x 19.5 cm. John L. Severance Fund 2007.148

Taking a page out of the Dada and Surrealist playbooks, Hugnet combines a street photograph, cutout images from printed publications, and an enigmatic title to create new meaning.





El Lissitzky (Russian, 1890–1941).
Mannequin, 1920s. Gelatin silver
print from photogram negative;
image 29.4 x 23.5 cm, paper 29.5
x 25.6 cm. John L. Severance Fund
2007.147

This enigmatic image of a mannequin is the museum's first photograph by the iconic Russian abstract painter, designer, graphic artist, and photographer.

tor Paul Messier spent an intensive week with members of the museum's staff examining the condition of the prints, identifying the artists' techniques, and establishing dates. An expert in the history of photographic papers, Messier was enthralled by the range of materials represented in this collection, citing the 1930s as a unique period in the medium's history in terms of the diversity and quality of commercially available photographic papers. (In spring 2008, Anne Helmreich, associate professor of art history at Case Western Reserve University, and I will teach a graduate seminar on Surrealist photography, using the Raymond collection as a case study to examine this key artistic and cultural period.)

Reflecting on the sale of his collection, Raymond also expressed the museum's motivation for its acquisition: "The CMA truly understands and appreciates the uniqueness of this collection and the fact that these photographs are artifacts of the 20th century. By selling this collection—a product of years of study, care, and great affection—to the CMA, I recognize that the works will be well cared for and present a wonderful opportunity for many to see and study at one of the finest institutions in the world." ■



Dora Maar (French, 1907–1997).
Gypsy Palmist, 1932. Gelatin silver
print, ferrotyped; image 26.8 x 24
cm, paper 30.3 x 24 cm. John L.
Severance Fund 2007.150

Raymond owned 23 Maar photographs, the largest group in private hands. They include some of her best-known images: those that infuse the real with the bizarre, as well as notable examples of her work as a professional photographer during the 1930s.

For the third straight year, the museum sponsors a movie in the Cleveland International Film Festival

ONE MAN IN THE BAND

Wednesday, March 12, 4:30 (OMEM12),
Thursday, March 13, 10:00 pm
(OMEM13), and Saturday, March 15,
9:30 am (OMEM 15) at Tower City
Cinemas

Special admission \$12, CMA members \$11 (day of show) or in advance \$11, CMA members \$10. If purchasing advance tickets by phone (866-865-FILM) or on the web (www.clevelandfilm.org), use discount ticket code CMA.

Over its 32-year history, the Cleveland International Film Festival has grown into a major cultural event. For eleven days every March the festival attracts large crowds to downtown Cleveland, offering area film buffs a locus to gather, gaze, socialize, and celebrate their favorite art form. The festival is the exclamation point that punctuates the less splashy year-round efforts of such nonprofit venues as the art museum and the Cleveland Institute of Art Cinematheque—and of commercial art houses like the Cedar Lee—where equally first-rate, equally eclectic new international films show the calendar's other 354 days. But all of us work together to raise the cultural prominence of cinema in Cleveland.



This year's festival runs from March 6 to 16 at Tower City Cinemas in downtown Cleveland. On March 12, 13, and 15 the museum presents the new film, *One Man in the Band*, an unexpected and delightful documentary in which assorted one-man (and one-woman) bands from Europe and the U.S. strut and stroke and stomp their stuff. The one-man band has come a long way from the horn-honking, drum-backed, cymbal-kneed street musician of old. The performers in this new movie create noise and spectacle worthy of a whole group of musicians, and their drums are sometimes augmented by unusual instruments like the theremin and bicycle wheels. The movie also illustrates that the life of a one-man band can be a solitary one—especially on the road—but rare musicians remain compelled to lead it. *One Man in the Band* is directed by Adam Clitheroe and features Dennis Hopper Choppers, Thomas Truax, Honkeyfinger, Duracell, Man From Uranus, and others. Cleveland premiere. (Britain, 2007, color, video, 84 min.) 

Gallery Talks

Arms and Armor from Imperial Austria

Tuesday through Sunday, 1:30, March 4–May 25. Several dates excluded; see web site or call 216-421-7340 for more information. Free. Meet at the information desk. Exhibition ticket required.

Lecture Course

Art Appreciation: An Introduction to the History of European Art

Wednesdays, March 5–26, 10:30–12:00

Topics in order are *Italian Renaissance*, *Northern Renaissance*, *Northern Baroque*, and *Southern Baroque*. Individual sessions \$25, CMA members \$20.

Art and Fiction Book Club

The Name of the Rose, by Umberto Eco

3 Wednesdays, March 5–19, 1:30–2:45

This structured look at art history through fiction and narrative non-fiction, a collaboration between the museum's library and education departments, is intended for adult patrons. \$45, CMA members \$35.

Travels of a Medieval Queen, by Mary Taylor Simeti

3 Wednesdays, April 2–16, 1:30–2:45.

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Adult Studio Classes

Learn from professional artists in small classes that ensure individual attention. For adults.

For course descriptions, visit www.clevelandart.org/educatn. Class fees vary by the number of sessions: typically, 10-week classes are \$225, CMA members \$180; 8-week classes are \$180, members \$144; 6-week classes are \$135, members \$108; 5-week classes are \$113, members \$90. Materials and model fees are extra.

Introduction to Drawing

6 Fridays, March 14–April 18, 10:00–12:30. Kate Hoffmeyer, instructor. \$135, CMA members \$108.

Advanced Watercolor

8 Wednesdays, April 2–May 21, 9:30–12:00, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing

8 Wednesdays, April 2–May 21, 1:00–3:30, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Watercolor in the Evening

8 Wednesdays, April 2–May 21, 6:00–8:30, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning Watercolor

8 Thursdays, April 3–May 22, 9:30–12:00, Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Chinese Brush Painting

6 Tuesdays, April 8–May 13, 1:00–3:30. Mitzi Lai, instructor. \$135, CMA members \$108.

Arms and Armor Programs

Public Lectures

Join us for these free public lectures presented in March, April, and May by distinguished international speakers including CMA curator Stephen Fliegel. Recital Hall.

Wednesday, March 12, 6:30. *The Armory in Graz: Its Historical Meaning and Treasures*, Dr. Leopold Toifl, curator, Landesmuseum Joanneum, Graz, Austria.

Wednesday, April 9, 6:30. *The Holy Roman Empire: Problems of a Federal Structure in Early Modern Times*, Johannes Ramhaber, director, PONTE, Vienna, Austria.

Sunday, April 20, 2:00. *The Forge of Vulcan: Arms, Armor, and European Culture*, Stephen Fliegel, Curator of Medieval Art, the Cleveland Museum of Art.

Wednesday, May 7, 6:30. *Imperial Armor in the Hofjagd-und Rüstkammer*, Dr. Matthias Pfaffenbichler, Curator, Hofjagd- und Rüstkammer, Kunsthistorisches Museum Vienna, Austria.

Arms and Armor Art Cart

Join us inside the exhibition for an exclusive chance to touch specially designated works of art and armor and learn about the ornament and craftsmanship of these protective works of art.

Sunday, March 2, 2:30–3:30

Wednesday, March 5, 6–7

Sunday, March 16, 2:30–3:30

Wednesday, March 26, 2–3

Wednesday, April 2, 2–3

Sunday, April 6, 2:30–3:30

Lecture Series

Imperial Austria: Power, Patronage, and Art

4 Tuesdays, April 8–29, 10:30–11:30

CMA curators and CWRU faculty present lectures to complement the exhibition *Arms and Armor from Imperial Austria*. Topics will include an overview of the technologies of armor making, the influence of regional printmaking techniques on armor, and imperial collecting. \$70, CMA members \$56; individual session tickets \$25, CMA members \$20.

Introduction to Tibetan Art

3 Wednesdays, April 23–May 7, 6:30–8:00

This course introduces the complicated topic of Tibetan art in a series of three lectures with special attention given to museum art objects. Lectures include *Tibetan Art in the Context of Buddhist Art*, *Western Tibetan and Guge*, and *The Art of the Central Valley*. \$54, CMA members \$42; individual sessions \$20, CMA members \$15.





Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by museum staff for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

School Tours

Arms and Armor from Imperial Austria

Free docent-led tours of this exciting exhibition are offered March 4 through May 16, Tuesday through Thursday mornings at 9:00 for up to 100 students and Tuesday through Friday mornings at 10:00 for up to 50 students. Registration form can be found at www.clevelandart.org under Education.

Art to Go

Our schedule is filling quickly for the remaining 2007–2008 school year! We still take reservations daily. Visit www.clevelandart.org to view a list of presentations or call Alice Barfoot at 216-707-2459 to schedule your presentation.

Family and Youth Programs

Spring Museum Art Classes for Children and Teens

6 Saturdays, March 15–April 26 (no class March 22), 10:00–11:30 or 1:00–2:30

Art for Parent and Child (age 3), mornings only; *More Mini-Masters* (ages 4–5); *Wearable Art* (ages 5–6); *Art Experiments* (ages 6–8); *Medieval Mania* (ages 8–10); *Miscellaneous Materials* (ages 10–12); *Teen Drawing Workshop* (ages 13–17), afternoons only. For complete class descriptions visit the web site.

Registration

Call the box office or fill out and mail the online form at www.clevelandart.org/educef. Members registration begins on February 2, nonmember registration starts February 16.

Class Fees

Six-week session \$72, CMA Family level members \$60; Parent and Child class \$85, CMA members \$72. To become a Family member and receive discounts, call the box office. All registrations after March 8 are subject to a \$10 late charge per order.

Class Size

For children ages 4–17, class size is limited to 25. Parent and Child class is limited to 12 children and 12 adults.

Special Classes

Claymation (ages 11 and up)

6 Saturdays, March 15–April 26 (no class March 22), mornings only

Create original stop-motion animated films in this special class held in our video studios. Bring your own digital camera. Limit 10. \$150, CMA members \$125; supplies included.

Mixed Media for Adults

6 Saturdays, March 15–April 26 (no class March 22), afternoons only

Experiment with pastels, pencil, ink, relief printing, collage, and more. No experience necessary. \$72, CMA members \$60.

Cancellation Policy

Refunds are issued anytime before the beginning of the session. Refunds after the first class are considered on an individual basis.

Parade Prep

Parade the Circle is Saturday, June 14. Free training workshops in parade skills for leaders of school or community groups preparing parade entries begin in March on Tuesday evenings at the parade studio. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or neisenberg@clevelandart.org. Public workshops begin May 2. Parade season kicks off with the Circle of Masks Festival on Sunday, April 27.

Nia Coffee House

6:00–8:30, every first and third Tuesday at the Coventry Village Library, 1925 Coventry Road, Cleveland Heights. Live jazz and poetry. Parental guidance suggested. 216-707-2486.

Cafe Bellas Artes

A place to gather with members of the Latino community each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the museum, 6:30–8:30. Visit the web site for the most current information.

Art Crew

The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216-707-2671 for more information or to schedule an appearance. Cost is \$50 nonrefundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.

Family Day

A Day of Knights

Sunday, April 6, 1:00–4:00

Drop-in hands-on workshops for the whole family include studio art activities and special demonstration of the care and wearing of a replica suit of armor. All free. Family tour with exhibition ticket.

VIVA! & Gala Around Town

"Once again the VIVA! & Gala Around Town is expanding our musical horizons" —WCPN Radio

Visit clevelandart.org/viva for full series details, including directions, parking information, suggestions for dining in the area, and notes on individual programs. Discounts available for adult groups of 10 or more and students.

For tickets, call 1-888-CMA-0033 or visit clevelandart.org/tickets.

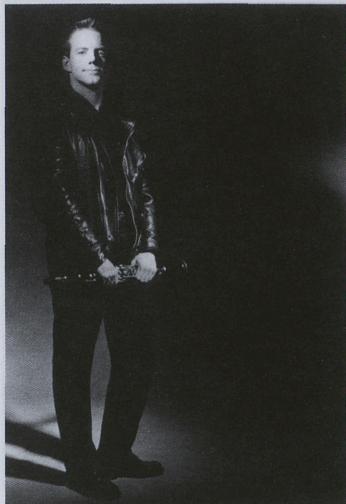
Programs subject to change.

Brentano String Quartet with Todd Palmer, clarinet

Friday, March 14, 7:30
Plymouth Church of Shaker Heights, UCC

"Magnificent ... wonderful, selfless music making" —*The Times* (U.K.)

This award-winning quartet has been singled out for its technical brilliance, musical insight, and stylistic elegance, making its performances a favorite with audiences around the world. They perform a program of works by Mendelssohn, Brahms, and an Ohio premiere of a new work by Gabriela Lena Frank. \$30, CMA members \$28.



Todd Palmer

Coming next month

Swedish Chamber Orchestra

Thomas Dausgaard, Music Director and Conductor

Piotr Anderszewski, Pianist

Wednesday, April 2, 7:30
Severance Hall

"Distinctive and consistently vibrant" —*The New York Times*

The Polish-Hungarian pianist joins the esteemed ensemble in a program of works by Beethoven and Schumann. Dausgaard and his 38 musicians are renowned for their dynamic interpretations of traditional chamber orchestra classics as well as repertoire that is normally considered more within the realm of a full-size symphony orchestra. \$30, CMA members \$28.



Brentano String Quartet

The Rape of Europa

March of the Art Films

Four new films about art and artists—plus *Man Follows Birds*, the next “Silk Road Movie” shown in conjunction with this season’s Viva! & Gala Around Town concert series. Admission to each film is \$8, CMA members \$6, seniors 65 & over \$5, students and children \$4, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the museum box office for \$55, members \$45.

Eloquent Nude: The Love and Legacy of Edward Weston and Charis Wilson

Friday, February 29, 7:00
Sunday, March 2, 1:30

Directed by Ian McCluskey. Charis Wilson is one of the most famous nudes in the history of photography, having been the muse, model, lover, and wife of Edward Weston for many years. Now age 90, Wilson recounts the years that the two of them transformed photography—and each other—in this new documentary that also includes rare archival footage, dramatic reenactments, and interviews with scholars. Cleveland premiere. (USA, 2007, color/b&w, Beta SP, 60 min.)

A Walk into the Sea: Danny Williams and the Warhol Factory

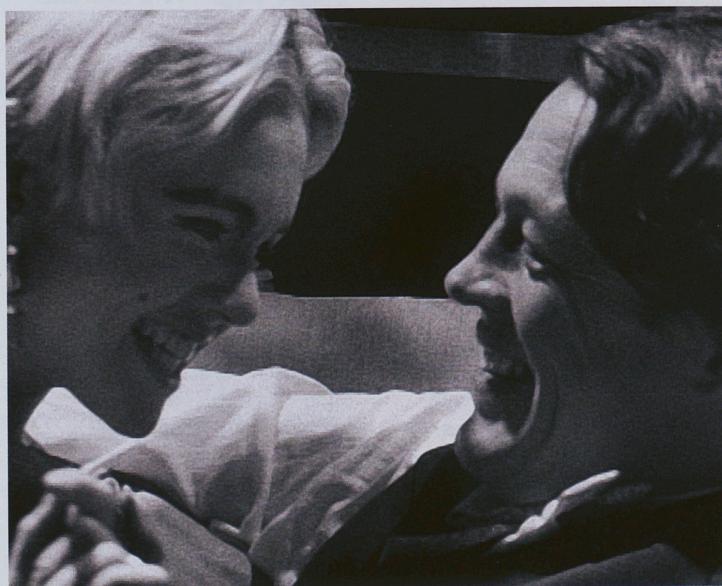
Wednesday, March 19, 7:00

Directed by Esther Robinson, with John Cale, Albert Maysles, Paul Morrissey, et al. Independent filmmaker Esther Robinson attempts to excavate and reconstruct the short life of her uncle Danny Williams in this new portrait. Williams was a Harvard dropout who became a filmmaker at Andy Warhol’s “Factory” during the 1960s, as well as the artist’s lover. (Excerpts from Williams’s work are included in the film.) In 1966, at age 27, he mysteriously disappeared (and probably committed suicide). Cleveland premiere. (USA, 2007, color/b&w, Beta SP, 75 min.)

Chuck Close

Friday, March 21, 6:45
Saturday, March 22, 1:30

Directed by Marion Cajori, with Chuck Close, Brice Marden, Kiki Smith, et al. This new documentary takes a close-up look at the life and work of a major contemporary painter who has reinvented portraiture through his use of giant photographic blow-ups and elaborate grids of colors and patterns. Cleveland premiere. (USA, 2007, color, Beta SP, 116 min.)



A Walk into the Sea



Man Follows Birds

Wednesday, March 26, 7:00

Directed by Ali Khamraev. Likened to the work of Sergei Paradjanov (*The Color of Pomegranates*), this exotic, mystical spectacle employs sumptuous color images to trace a boy’s coming of age in medieval Uzbekistan. Shown in conjunction with this season’s Viva! & Gala Around Town mini-series of concerts of music from Central Asia and the Near East. (Soviet Uzbekistan, 1975, color, subtitles, 35mm, 87 min.)

The Rape of Europa

Friday, March 28, 6:45
Sunday, March 30, 1:30

Directed by Richard Berge, Bonni Cohen, and Nicole Newnham. This acclaimed new documentary traces the fate of European art treasures during World War II—from the systematic looting and destruction carried out by the Nazis to the heroic efforts by museum directors, curators, and art historians to preserve and rescue the work and return it to its rightful owners. Based on the book by Lynn H. Nicholas, the film contains a mix of historical footage and recent interviews, and is narrated by Joan Allen. “[A] mesmerizing morality play.” —*Variety*. (USA, 2006, color/b&w, subtitles, 35mm, 117 min.)

Special Free Screening

The Gates

Wednesday, March 5, 7:00

Directed by Antonio Ferrera, Albert Maysles, David Maysles, and Matthew Prinzing, with Christo, Jeanne-Claude, Michael Bloomberg. The 26-year incubation of Christo and Jeanne-Claude’s epic art installation *The Gates*—New York’s Central Park bedecked in 23 miles of framed orange nylon during the winter of 2005—is chronicled in this fascinating documentary in which teeth-gnashing lows finally give way to euphoric highs. Admission free, but ticket required. Screening courtesy of HBO. (USA, 2007, color/b&w, DVD, 98 min.)

Museum Sponsors Film Festival Movie

For the third straight year, the museum will sponsor one of the movies in the Cleveland International Film Festival. The festival’s 32nd edition runs from March 6 to 16 at Tower City Cinemas in downtown Cleveland. *One Man in the Band* screens March 12, 13, and 15. See page 9.

Expansion Project Timeline

Spring 2008

East wing construction complete and acclimatization begins.

Summer 2008

Galleries begin reopening in the 1916 building.

Fall 2008

East wing special exhibition space opens with *Artistic Luxury: Fabergé, Tiffany, Lalique*.

Summer 2009

New east wing permanent collection galleries open.

2010

Lower level 1916 galleries open.



2012

West wing galleries open.

Lifelong Learning Center opens.

New courtyard opens.

Visitors will enter the 1916 building through this light-filled gallery behind the Armor Court.

Textile Art Alliance Lecture

Textiles and other Treasures of South Africa

Wednesday, March 5, 1:30, CMA Green Room

Mary Lou Alexander traveled to South Africa with Nancy Crow's 2005 tour to visit artists working in traditional and contemporary media. In addition to slides of vibrant scenery and culture, she will bring beadwork, basketry, and textiles (a new influence in her own work).

Preceded at 11:30 by a lunch with the speaker—space limited. For questions or to make a lunch reservation, contact Sue Jones 440-774-3671; sjones@oberlin.net.

TAA Annual Luncheon

Fashion in Steel: Armor as Costume in the Later Middle Ages and Renaissance

Wednesday, April 2, 11:00, Windows on the River, Powerhouse at Nautica, 2000 Sycamore, Cleveland

Featured speaker: Stephen Fliegel, Curator of Medieval Art. Silent auction fundraiser featuring hundreds of ethnic, antique, collectible, exotic textiles. Proceeds from the sale, by the Textile Arts Alliance, of textiles formerly in the Cleveland Museum of Art's Education Art Collection, benefit the museum's textile collections and education department programs. Attendees may participate in a spontaneous fashion show if desired. Reservations required. Contact Karen Hinkle 330-527-0968; clothcare@aol.com

Ingalls Library Benefit Book Sale

Friday, April 25, 10:00–7:00, and Saturday, April 26, 10:00–4:30 in the old library off of the North Lobby

The Ingalls Library has completed another successful year thanks to our many friends and supporters. In the past year the library completed the RFID (Radio Frequency Identification) tagging of our collections, changed to the Library of Congress call number system, and began the move of all library and archives collections into their new spaces in the renovated 1916 building. We will say goodbye to the old library space by holding our third benefit book sale. All proceeds will benefit the Ingalls Library. This is a unique opportunity to choose from an extraordinary selection of books, periodicals, sales catalogues, and duplicate materials offered at significantly reduced prices. Members receive a 15% discount on all purchases with membership card. Cash or check only, please; no credit cards.

Visit/Contact Info

Museum Hours

Tuesdays, Thursdays, Saturdays,
Sundays 10:00–5:00
Wednesdays, Fridays
10:00–9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659

Nonrefundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday to 9:00
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10
max. \$5 after 5:00

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Magazine Staff

Editing: Laurence Channing,
Gregory M. Donley, Kathleen Mills
Design: Thomas H. Barnard III,
Gregory M. Donley
Photography: Howard T. Agriesti,
David Brichford, Gregory M. Donley,
Gary Kirchenbauer
Digital scanning: David Brichford
Production: Charles Szabla

Questions? Comments?

magazine@clevelandart.org



March 2008

\$ Admission fee R Reservation required T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
						1
2 Film 1:30 <i>Eloquent Nude: The Love and Legacy of Edward Weston and Charis Wilson</i> \$ Families Learning Together 2:00 <i>Call To Arms</i> R \$ Armor Art Cart 2:30–3:30	3 Museum closed	4 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Nia Coffee House 6:00–8:30 at Coventry Village Library	5 Art Appreciation Lecture 10:30 <i>Italian Renaissance</i> R \$ Art and Fiction Book Club Begins 1:30 R \$ Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Armor Art Cart 6:00–7:00 Film 7:00 <i>The Gates</i>	6 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Film 7:00 <i>The Gates</i>	7 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T	8 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i>
9 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Families Learning Together 2:00 <i>Call To Arms</i> R \$	10 Museum closed	11 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T	12 Art Appreciation Lecture 10:30 <i>Northern Renaissance</i> R \$ Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Film Festival Feature 4:30 at Tower City One Man in the Band \$ Lecture 6:30 <i>The Armory in Graz: Its Historical Meaning and Treasures</i>	13 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Film Festival Feature 10:00 at Tower City One Man in the Band \$	14 Adult Studio Begins 10:30 <i>Introduction to Drawing</i> R \$ Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Cafe Bellas Artes 6:30 Around Town Performance 7:30 Plymouth Church of Shaker Heights. Brentano String Quartet \$	15 Spring Museum Art Classes Begin R \$ Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Film Festival Feature 10:00 at Tower City One Man in the Band \$
16 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Armor Art Cart 2:30–3:30	17 Museum closed	18 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Nia Coffee House 6:00–8:30 at Coventry Village Library	19 Art Appreciation Lecture 10:30 <i>Northern Baroque</i> R \$ Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Film 7:00 <i>A Walk into the Sea: Danny Williams and the Warhol Factory</i> \$	20 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T	21 Film 6:45 <i>Chuck Close</i> \$	22 Film 1:30 <i>Chuck Close</i> \$
23	24 Museum closed	25 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T	26 Art Appreciation Lecture 10:30 <i>Southern Baroque</i> R \$ Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Armor Art Cart 2:00–3:00 Film 7:00 <i>Man Follows Birds</i> \$	27 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T	28 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Film 6:45 <i>The Rape of Europa</i> \$	29 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T
30 Gallery Talk 1:30 <i>Arms and Armor from Imperial Austria</i> T Film 1:30 <i>The Rape of Europa</i> \$	31 Museum closed					





THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

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Exhibitions

At the Museum

Arms and Armor from Imperial Austria

Through June 1. Drawn from Europe's only surviving Renaissance armory, the Landeszeughaus in Graz, Austria, this exhibition gathers more than 200 outstanding examples of the armorer's craft, including many objects never seen outside Austria.

Arms and Armor from Imperial Austria is supported in part through funding from KeyBank. Support for Education and Public Programs is funded through a grant from Giant Eagle. The Cleveland Museum of Art gratefully acknowledges the Citizens of Cuyahoga County for their support through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

KeyBank



Building for the Future

Through summer 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2012.

World Tour

Frist Center for the Visual Arts, Nashville

Through June 1. *Monet to Dalí: Modern Masters from the Cleveland Museum of Art*



By the end of June, visitors will be entering the 1916 building through this new glass connector.

COVER (detail): Michael Witz the Younger, *Black and White Three-Quarter Armor for a Nobleman*, 1570–80 © Landeszeughaus, Graz, Austria